

Notes on Contributors

Mine Doğantan-Dack is currently a Research Fellow in Music at Middlesex University, London. She is a concert pianist (BM, MM, The Juilliard School) and a music theorist (PhD, Columbia University), and also holds a BA in Philosophy. She has published articles on the history of music theory, affective responses to music, chamber music performance practice and phenomenology of piano performance. Her book *Mathis Lussy: A Pioneer in Studies of Expressive Performance* was published in 2002 by Peter Lang AG, and her edited volume *Recorded Music: Philosophical and Critical Reflections*, published by Middlesex University in 2008, was a finalist for the annual Excellence in Research Award given by the Association for Recorded Sound Collections. Mine is the founder of the Marmara Piano Trio, and the recipient of an AHRC award for her research in chamber music performance. She is currently contracted to edit two volumes, for Indiana University Press and Ashgate.

David Milsom is a performer-scholar with a specialism in the investigation and performance of late nineteenth-century string chamber music. His text, *Theory and Practice in Late Nineteenth-Century Violin Performance 1850–1900* (Ashgate, Aldershot, 2003) has been followed by numerous articles in the scholarly press and invited contributions to conferences. In 2006 David was awarded an AHRC Fellowship in the Creative and Performing Arts at the University of Leeds to continue his association with Clive Brown, investigating in experimental ways how to put into practice the fruits of academic performance research. David continues to maintain his connections as an associate researcher of the AHRC Historical Editions project currently active at Leeds. David joined the full-time academic staff at the University of Huddersfield in 2010, where he teaches musicology and performance. His most recent publication is as editor of a collection of essays on Classical and Romantic music, published last year by Ashgate.

Mary Hunter is A. Leroy Greason Professor of Music at Bowdoin College. She is the author of *The Culture of Opera Buffa in Mozart's Vienna*, (Princeton University Press, 1999), and *Mozart's Operas: A Companion* (Yale University Press, 2008). She has written articles on eighteenth-century opera, Mozart, the chamber music of Haydn, and the idea of the performer in Romantic aesthetics in essay collections and in such journals as *Cambridge Opera Journal* and the *Journal of the American Musicological Society*. She is currently engaged in a project on the ideology of performance in the culture of classical music.

Peter Johnson has published on early atonality and various aspects of Performance Studies, ranging from broader philosophical/aesthetic questions to methods and uses of spectrographic analysis. For many years he was Head of Postgraduate Studies and Head of Research at Birmingham Conservatoire, a faculty of Birmingham City University. He has played an active role in promoting research in UK conservatoires, particularly in ways that directly reflect upon and support musical performance. This has led him to publish formal critiques of the assumptions underlying both historical and psychological research into musical performance. He is now retired and lives in Malvern, UK.